

# The Hymn

JANUARY 1956



Volume 7

Number 1

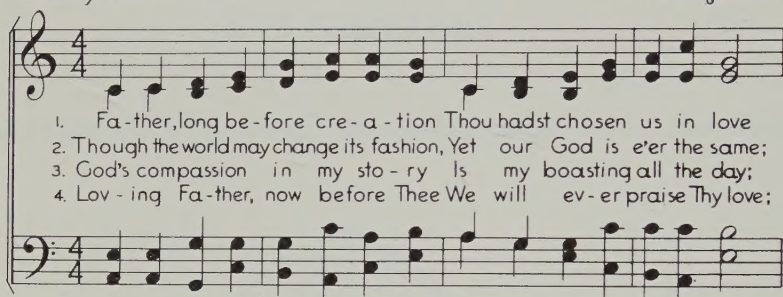
# Father, Long Before Creation

Chinese

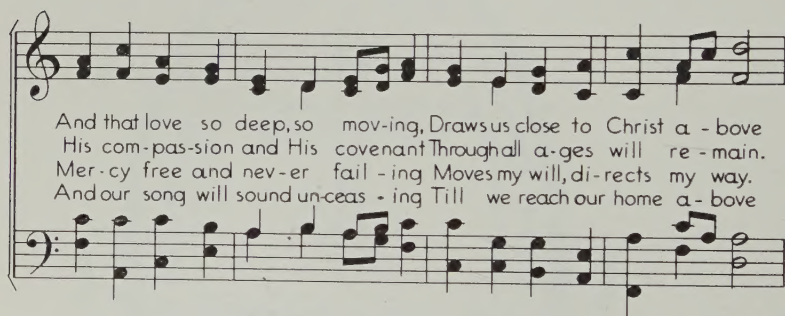
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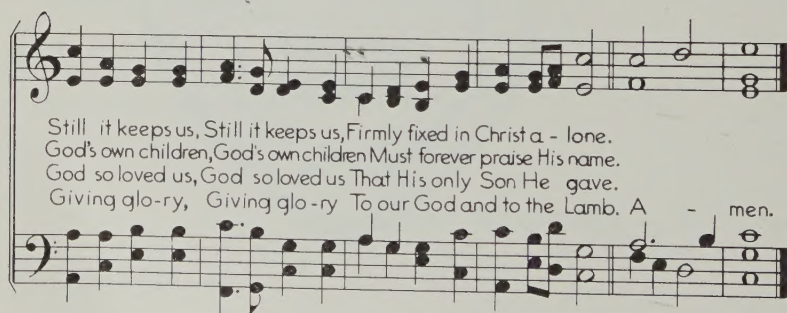
David Hugh Jones



1. Fa-ther, long be-fore cre-a-tion Thou hadst chosen us in love  
 2. Though the world may change its fashion, Yet our God is e'er the same;  
 3. God's compassion in my sto-ry Is my boasting all the day;  
 4. Lov-ing Fa-ther, now before Thee We will ev-er praise Thy love;



And that love so deep, so mov-ing, Draws us close to Christ a - bove  
 His com-pas-sion and His covenant Through all a - ges will re - main.  
 Mer-cy free and nev-er fail - ing Moves my will, di-rects my way.  
 And our song will sound un-ceas - ing Till we reach our home a - bove



Still it keeps us, Still it keeps us, Firmly fixed in Christ a - lone.  
 God's own children, God's own children Must forever praise His name.  
 God so loved us, God so loved us That His only Son He gave.  
 Giving glo-ry, Giving glo-ry To our God and to the Lamb. A - men.

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# The Hymn

Published by The Hymn Society of America, New York

Volume 7

January, 1956

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*The Hymn* is a quarterly published in January, April, July and October by The Hymn Society of America, Inc.

Membership in The Hymn Society of America, including the *Papers* of the Society and copies of *The Hymn*, \$3.00 yearly (accredited student members, \$1.50).

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Printed in The United States of America.



# The Editor's Column

## THE REVISION OF JULIAN

For nearly two decades it has been recognized by scholars and all interested in the hymnological field that there was pressing need for a revision of the monumental Julian Dictionary of Hymnology. In fact, the birth of The Hymn Society of Great Britain, in the 1930's, was in great measure due to a need for the Dictionary revision. The late Millar Patrick was for many years in close contact with our Society regarding various proposals for the revision.

It has not been until recent years that any substantial progress has been made in Britain regarding actual assignment of duties, making up a definite schedule of contents, and carrying forward sustained labor on an actual projected volume. The Rev. Leslie H. Bunn, whose article appears in this issue of *THE HYMN*, is the Editor of what is referred to as "Julian Revised." He has been in touch with various individual American scholars, with Dr. Henry Wilder Foote during his tenure as chairman of our Julian Revision Committee, and more recently with Dr. Leonard Ellinwood, now chairman of the Committee.

Under Dr. Ellinwood's leadership, a full committee meeting was held recently in New York with a sizeable representation of its members from various parts of this country. Under the capable leadership of the chairman a number of important aspects of our Society's part in any forthcoming dictionary of hymnology were thoroughly discussed. Special mention was made of the several denominational "histories" which have been prepared by American hymnological scholars for transmission to Mr. Bunn, should such treatments of periods and movements in American Hymnody be desired, recognizing that due to severe space limitations and other almost insurmountable problems, "Julian Revised" would, if it is to be at all representative of its predecessor, be limited in the amount of space available for individual American hymn entries.

To the Editor of this periodical there seems to be good reason to hope that under Dr. Ellinwood's guidance the Julian Committee may come to recognize the great importance of contemplating "An American Dictionary of Hymnology," which would well be worthy to stand as a companion volume to "Julian Revised" as well as to be of use independently here. Such an undertaking would be one requiring considerable financial and editorial undergirding. But it is not unreasonable to believe that it would be both possible and immensely valuable. Such a course of action would not bring harm to the British endeavors and would result in a volume of invaluable proportions in this country.

# Why Julian Needs Revision

LESLIE H. BUNN

ONE PRIME REASON for establishing the HYMN SOCIETY in Britain was to promote the revision and completion of Julian's *Dictionary of Hymnology*, for at that date (1936) nothing had been added to this standard work for almost thirty years. Every field of study naturally accumulates its own proper authorities, and Hymnology, as befits a subject concerned with some half-million of hymns, has acquired a very respectable literature. It does not seek recognition as a "science" of the same order as geology, but it can claim to exhibit the objective regard for fact which is the scientific habit of mind everywhere. Nothing in our language is so comprehensive as *Julian*, for it was designed to be a "trustworthy and exhaustive" account of "Christian hymns of all ages and nations, with special reference to those contained in the hymn books of English-speaking countries." Printing began, however, so long ago as 1881 and continued till the first edition appeared in 1892. A New Supplement of 460 columns was added in 1907.

What has rendered necessary a thorough revision of the *Dictionary* is not only the emergence in more recent years of many new hymns which must be taken into serious account, but also a change of outlook and emphasis towards the entire subject. The change is evident on comparing hymn books of today and a hundred years ago. During that century, indeed, four main productive periods can be distinguished. (1) There are, first, the years following 1850, yielding, among much else, the *Hyl. Noted/1852* and *A/1861*, together with widely used collections and supplements for all the principal Churches, Established and Free. (2) From about 1900 books appeared in most quarters which, with some concessions to modern form, remained on the whole "thirled to the past" (for example, the Presbyterian *Church Hymnary/1898, L/1903, Moravian/1911* and others). (3) From 1925 the Churches, beginning to recover from World War I, produced books of a more exclusive nature, as *Methodist/1933, X/1938*, and, outstandingly, the *Moravian Supplement/1940* and *R/1940*. (4) After the further interruption of World War II, appeared *P.Sch/1949, M.Sch/1950, BBC/1950*, and *C/1951*.\*

## \* ABBREVIATIONS

A	<i>Hymns Ancient &amp; Modern</i>	P.Sch.	<i>Public School Hb</i>
C/1951	<i>Congregational Praise</i>	R	<i>Westminster Hyl (RC)</i>
D	<i>Songs of Praise</i>	X	<i>Christian Hymnary (Churches of Christ)</i>
E	<i>English Hymnal</i>	Y	<i>Yattendon Hymnal</i>
L	<i>Church Hymns (Anglican)</i>	Z	<i>Songs of Syon</i>
M. Sch	<i>Methodist School Hb</i>		



Looking back to the hymnals of a hundred years ago (*Mercer/1854*, the Wesleyan first Supplement, 1831, *Baptist/1858*, *Congregational/1859*) we see how far we have traveled. Yet even by the turn of the century the changes were considerable. This was due in great measure to the scholarship and critical fidelity of such musicians as W. H. Havergal and S. S. Wesley, editors like E. H. Bickersteth and Godfrey Thring, and among translators, Catherine Winkworth and John Mason Neale. Hymn books, in fact, came to hold a more historical and literary interest, as part of the intense spiritual quickening shared in that creative age by language and the science of nature. In nineteenth-century Britain, music was perhaps of all human pursuits the slowest to respond to the prevailing intellectual excitement.

How cautious was progress in those decades may be illustrated by comparing the debased form of ANGELS' SONG in *A/1861* (slightly improved in 1875) with Orlando Gibbons' noble original in *D/1931* which Havergal in 1847 called "this most ill-treated tune." But he himself, in giving a truer version, expressly "avoids that mixed rhythm which puzzles modern singers." On one occasion, I heard the BBC broadcasting this very tune in School Prayers with, doubtless, thousands of children throughout the country singing it with perfect ease, notwithstanding its "mixed rhythm." In Havergal's day Psalmody classes were already familiar in Britain and America, but they had far to go.

This passion for simplification, affecting very many tunes, is not less apparent when dealing with the words. The title of *Hymns Ancient & Modern* (to use a classical example) has been regarded as a most happy inspiration, but when the book appeared in 1861 it offered no clue as to which hymns were of "ancient" origin and which of "modern," and some later printings were equally reticent. Thus in *A/1875*, "Lord Jesu, think on me" looks no more alien than the adjacent "Rock of Ages," yet it springs not from the translator's rural Herefordshire but from the Greek of a fifth-century bishop sustaining imperial authority in North Africa. Nor is there anything to show that "Of the Father's love begotten" is centuries older than "O come, all ye faithful," and that both are Latin and not as English as "Christians, awake!"

Then, too, Neale's neat pedantries were viewed with disfavor, and editors commonly altered his "conjubilant" and "social joys" in *Hora Novissima*, as in some hymnals they substituted "forerunners" for his exotic "vaunt-couriers" in "O happy band of pilgrims." Yet Methodists had long been comfortably familiar with Wesley's bold "amaranthine bowers," "Unalienably ours," and so forth.

If, moreover, *HA&M* was interpreted by one outraged contributor as "Hymns Asked-for & Mutilated," the practice was widespread. Not

only did authors "borrow" from each other, but Victorian compilers for the most part felt themselves free to emend the hymns of their predecessors or even contemporaries, frequently adding a superfluous doxology (see for example, "Our blest Redeemer" in *A/1861*). By contrast, textual integrity was respected, on the whole, in Bickersteth's *Hyl. Companion to the BCP/1870\** and Thring's *Ch. of England Hb/1880*, and in *Congregational/1886* (Allon) and *1887* (Barrett).

One result of the scientific awakening in the nineteenth century was undoubtedly to enhance the dignity of man (even if in relation to nature and his own handiwork his stature was diminished). An example of this trend was the insertion in hymn books of the names and dates of authors, such information appearing with greater detail and accuracy than in earlier volumes. More important is the disposition to admit hymns by Unitarian, Quaker and other writers, all marking a fresh emphasis on common life and duty. As this element increased, the purely Evangelical proportion declined, while larger honor was given to poetic worth and liturgical fitness.

But nothing has so far been said of a most significant era in English hymnody. Between the two issues of the *Dictionary* there appeared in 1899 *The Yattendon Hymnal*, edited by Robert Bridges, physician and afterwards Poet Laureate, but at that time retired from medicine and acting as precentor in Canon Beeching's Berkshire parish. With him worked H. E. Wooldridge, Professor of Fine Art at Oxford and eminent as a specialist in old polyphonic music. Together they produced, in leisurely and sumptuous style, a small volume of a hundred hymns and tunes, Bridges himself writing or adapting one-half of the words; the music was drawn largely from early sources—Sarum, Genevan, German, or the splendid treasures of sixteenth-, seventeenth- and eighteenth-century Britain. Surprisingly, this fastidious and daring selection was designed "for a village choir."

Beyond question this small book set a new standard, alike for tunes and words. True, the work was intended to provide material the most worthily suited to divine worship, but also it sought to satisfy "the sensitive worshipper" (*sic*). In fact, the new departure was the bringing together of some of man's choicest work, judged professionally for literary or musicianly excellence, wherewith to honor his Maker and Redeemer. The quest for this material marched with a growing conviction

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\* But even Bickersteth is oddly ill-content with Harriet Auber's text, and (for another example) alters almost every line of his cento from "Let us with a gladsome mind." Again, he took the liberty, in the 1873 edition, of adding a fourth stanza to "Lead, kindly, light" without Newman's knowledge or permission. See *THE HYMN*, July, 1954, p. 94.



that human depravity could be over-stressed, and also that Calvin's exclusive use of Psalms was not the only acceptable mode of praise. "Human hymns" came thoroughly into their own with the realization of man's achievement in many fields, although, of course, the dark shadow of sin remained.

Bridges may be said to have notably accelerated the process already at work of refining and "humanizing" the hymn book, and to have initiated a fresh line of advance. A close and worthy successor was G. R. Woodward's *Songs of Syon/1904-23* which contained a wealth of material from various tongues and times. The same year witnessed another brave adventure, the ill-fated *A/1904*. If this was an immediate failure, some of its best contents were added in 1916 to *A&M* as a distinguished "Second Supplement."

But in 1906 certain Anglo-Catholics, dissatisfied with *A&M* in any form, issued *The English Hymnal*. This collection, strong in "objective" Latin Office Hymns, was determined by the fine critical taste of Dr. Vaughan Williams and the late Percy Dearmer, yet it conceded something also to popular choice. Then came *Songs of Praise/1925, '31*, momentous alike as Dearmer's masterpiece and as the climax of humanism. Its literary resources are magnificent, even if, like its emendations, sometimes questionable. The title by the way, avowedly taken from Montgomery, perhaps suggested to the publishers unlimited royalties:

Learning here by faith and love  
*Songs of Praise* to sing above!

The movement may also claim the *Oxford Hb/1908*, restricted in scope but most ably edited.

The new impulse which stirred the present century thus lives essentially in *Yattendon/1899*, *Z/1904*, *E/1906* and *D/1925*, though naturally it was not effective at once. Conservative editions still appeared, but after *D/1931* the principle was widely accepted of welcoming fine contributions from all quarters. This is especially true of *Moravian/1940*, *BBC/1950*, *C/1951*, while the modern needs of youth are remembered in the *Clarendon Hb/1936*, *P.Sch/1949* and *M.Sch/1950*. Even the Roman Church yields some traditional ground in its excellent *R/1940*.

Such, then, being the changes of the past hundred years or so, there seems ample warrant for reviewing the whole ground covered by Canon Julian down to 1907. For although he was just in time for *E/1906*, and briefly noticed *Y/1899* and *Z/1904*, the implications of  
(*Concluded*, p. 17)



# A Double Plea

WILLIAM WATKINS REID

THIS IS A double plea to the people who select hymns, who publish them, and who use them. It is, first, a plea that the hymn be made a contemporary vehicle for the expression of *our generation's* (and of each generation's) own adoration, worship, prayer, inspiration, and high resolve. Secondly, it is a plea that something of the *teaching* of new ideas, of the understanding and development of new directions of church interest and concern, and of the present problems and needs of men in new fields of human activities be also expressed in our hymns.

Now if you think that any hymn that was not used in the churches of your grandmother's generation should not be sung today; or if you think that such realistic and mundane problems as those of the migrant picker of beans, or of the educated but de-tribed Indian; or of the farmer whose soil is washing into the Missouri River; or of the man who is near-slave to a machine and cannot break his bonds unless his family starve—if these are not *fit subjects* for hymns, and if the determination to do something about them does not belong to hymnody, then you may not want to read further. However, I am not suggesting any limitation to the scope of hymns, but rather a widening of their service in the causes and methods and goals of the Christian church.

## Let the Hymns Be "Ours"

No one of us would for long go to a church where the minister repeated the sermons of the early 1900's, or those preached by the divines—or even the saints—of the 1800's and the 1700's. We want our sermons to be based on contemporary sins and contemporary problems. We want and have the "same old gospel," of course, but we want it applied to the solution of problems that grow out of our own day and age: if that application cannot be made, or is not made, we say preaching and religion are irrelevant and unrealistic. And are there not a large percentage of the Protestants who use the great prayers of the fathers (as found in our prayer books) who want *also* the minister's own prayer, couched in modern English idiom and related to today's needs of spiritually hungry people? The *generalities* of prayer may be the same through the centuries; but the *specifics* that we all understand vary from generation to generation.

So, too, should it be with our hymns. Of course, there are some hymns of ancient writing that still speak for us and to us. But Charles Wesley and Isaac Watts cannot sing *all* our songs, any more than John Wesley and John Calvin can preach to our needs and situations today,

or Brother Lawrence say our prayers. *We desperately need specific hymns written to the problems peculiar to our own age, and in the idioms of our age.*

A recent survey among young people indicated that a large percentage said they found the services of worship in their churches "unrelated to the basic concerns of their daily life." It is just these *concerns* that need to find place in our hymnals—not necessarily driving out other hymns, but at least supplementing them. And they need to be expressed not in vague generalities but in specific terms that will move people to definite action—either individual conviction or enthusiastic group united action. Why should only the military have the great marching songs, and the communists and fascists the songs that stir blood and muscle and determination into deeds of daring?

### Let the Hymns Also Teach Men

I am concerned, too, that in recent "quests" for new hymns there has been an over-emphasis on the *lyrical* qualities of words, and a turning of thumbs down on anything that might be disparagingly called *didactic*. One result has been too many "pleasing little poems" with a *minimum of ideas* worth passing on to people—or worth singing about. I am pleading here for some worthwhile ideas in new hymns—ideas that will set people to thinking fresh thoughts, that will mold their minds (i.e., convert them), and will inspire and embolden them to "get up and do something about it." It may be that an occasional sermon changes people's points of view, and sends them out afire—but how often does a hymn do this today?

Nor do I think that Charles Wesley, or Martin Luther, or Isaac Watts, or James Montgomery, or Cardinal Newman (to name but a few) ever made the *lyrical quality* the major concern of their hymns. (There's nothing lyrical about "Ein Feste Burg" in either German or English.) These men felt the power of great convictions, and they wrote to teach others to feel and react the same way. They were essentially *teachers*—trying to mold the thought-life of their followers—and they were *didactic*. And their hymns did help change the beliefs—and often the actions—of the people. Certainly there are new facets and applications of ancient truths that we need to learn in our age—and the hymn should be one channel of such instruction.

Let me be concrete. . . . Some of the major problems facing the rural people of America (and indeed of the world) today are: the erosion of soil through greed and mis-management; the world's growing population and city-crowding—but demanding more and more food and raw materials from the soil; the need for adequate stewardship of



soil, minerals, oil, etc.; the clash between rural and urban interests; the effect of "divorce from the soil" upon succeeding generations of city dwellers—reapers of earth-dug industrial wealth, but looking down upon their country cousins. Yet in a recent publication of new rural hymns not one of these topics was touched upon. Mostly the new texts are in the areas of nature worship and of nostalgia. Not suitable subjects for our hymns? Ah, but they are the hungers and needs of the human spirit and of the human body; and as such are the concern of the church. They are *moral* problems at least as much as they are social and economic, and therefore are concerns of teachers of morals and of religion.

My plea is simply that the avenue of the hymn be used (as well as the avenues of sermon and prayer) in helping men to reach Christian answers to these and a thousand other everyday problems. It is still true that song *can be* the most influential tool in molding public opinion, inspiring men to action. Why should the church abandon this tool to secular and selfish agencies—or worse?

A cartoon in the *Saturday Review* recently showed Julia Ward Howe trying to market "The Battle Hymn of the Republic" to a typical music publisher. He reads the manuscript and comments: "A good marching song has to be simple, Mrs. Howe. You can't have things like 'vintage' and 'grapes of wrath' in it." We smile. But I think it has some point for the hymns we are now singing, and for the few we are producing. I have been reading some of the new hymns—even some that have "made" the new hymnals of this century—and there is a lulling reminiscence of words, phrases, even ideas, which through the years have become familiar to us as "religious." Of the thousands of new words that the half century has added to our daily vocabulary, how many have found place in our hymns? Are we not trying, so far as our hymns are concerned, to wage the ideological struggle of today too largely with the thought patterns, verbs and nouns of yesterday? Is it any wonder that the man who deals with *new things* during the week, or the man who copes with *modern ideas* during the week (and both of whom need help and orientation from religion) often feel that the formal service of worship is irrelevant and its language other-aged?

Even certain old and respectable words seem to be outside the area of the hymn and one wonders why. It has been noted that the word "boy" for example, appears only once in *The Methodist Hymnal* and there refers to Jesus; while "girl" appears not at all. Yet think of the church's vital concern for boys and girls! The vowels too difficult to sing? But think what secular song-writers are doing with these most realistic nouns in our language and thought!—and what John McCor-

mack did with them! One could name a host of other words with which the minister is constantly concerned but which the hymn writers avoid. "If it hasn't been used, it's out." And yet the quest of the poets is for new words to express images and ideas, for new and little-used rhymes, and for thought-sequences that enforce newly-realized truths or re-enforce old ones. Perhaps in this difference between the accepted pattern for hymns and the pattern for poetry lies the reason why so few recognized poets ever attempt to write hymns.

Again—this is a plea for our generation to write its own hymns and to write them in modern idiom concerning the great issues that face men today and that the Christian faith, understood and practiced, can help resolve.

**"Our Father, from thy bounteous cruse"**

1. Our Father, from thy bounteous cruse  
     Our daily cups o'erflow;  
 From lavish earth, from sea, from sky  
     Unfailing riches grow.  
 May no one hunger, no one thirst,  
     Denied a brother's care;  
 May those who delve, and plant, and reap  
     Share as their God doth share.
2. In forest, mine, and field are stored  
     Vast good to bless mankind;  
 A thousand ages from our age  
     New gifts our sons will find.  
 O may we love thy holy earth,  
     Good stewards ever be;  
 And, as we husband thy great wealth,  
     Give honor, God, to thee.
3. O Master Gard'ner, Architect,  
     Creator, Toiler, Friend,  
 With nature's universal hymn  
     Our thankful praises blend;  
 We dedicate ourselves, our sons,  
     Thy service each to bear,  
 To till thy earth, enrich thy gifts,  
     And share as thou dost share.

—B.C.



# Modern Evangelism and Church Music

RICHARD M. ELMER

SINCE THE BEGINNING of Christianity, hymns of praise have been born in the heat and joy of a living religious experience. Our historians testify that in the earliest Christian communities, before a ritual had been established, the musical portion of their services of worship consisted of spontaneous hymns of praise to God and the Savior. The Spirit was immediately present, inspiring both poetry and music.

But as early as the fourth century, St. Augustine expressed a deep concern:

So often as I call to mind the tears I shed at the hearing of Thy Church songs . . . whenas I am moved not with the singing, but with the thing sung . . . , I then acknowledge the great good use of this institution. Thus float I between peril and pleasure, and an approved profitable custom: inclined the more . . . to allow the old usage of singing in the Church; that so by the delight taken in at the ears, the weaker minds be roused up into some feelings of devotion. And yet again, so oft as it befalls me to be moved with the voice rather than with the ditty, I confess myself to have grievously offended: at which time I wish rather not to have heard the music.\*

Augustine was concerned that the Church music be kept pure of worldly motivation. By the fourteenth century, the Church was faced with an infiltration of secular elements into both music and poetry in addition to the problem of worldliness. But it is impossible for Protestantism to do what Catholicism did—legislate a purification of its music. Even such legislation failed to stem the tide of secularism, once the heart of the Church itself became corrupt.

It was a different kind of motivation that produced the work of St. Francis, whose followers, called “Jongleurs of God,” went about the country singing their *laudi spirituali*. It was not the same motivation that caused Martin Luther to write “Ein feste burg,” or Count Zinzendorf to pen “Jesus Thy blood and righteousness,” or Charles Wesley to cry, “O glorious hope of perfect love!” But their motivation injected new life into the stream of evangelical song.

Last January’s issue of THE HYMN featured an article by Dr. Erik Routley entitled, “On the Billy Graham Song Book.” The subject intrigued me because it represents a very live issue in evangelical churches in America. A few years ago in Chicago, several musical leaders from

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\* Paul H. Lang, *Music in Western Civilization*, p. 39. Quoted from Augustine’s *Confessions*, tr. Wm. Watts, Loeb Classical Lib., Bk. 10, Ch. XXXIII, p. 165.

Bible colleges and liberal arts colleges organized the National Church Music Fellowship for the express purpose of studying the very question proposed by Dr. Routley: "*Must* evangelism be associated with second-rate music and words in hymns?" The Fellowship believes firmly that the nature of the evangelical message in exaltation of the Savior and His transforming power requires a negative answer. The task ahead is not an easy one. It may be stated briefly in the form of another question: "How is it possible to create a more worthy literature which will meet the need of evangelism and at the same time stem the tide of unworthy songs which flood the market today?"

The age-old problem of Church Music is before us again in new guise, embodied in the form of religious song called the "gospel song." In our approach to the problem created by this kind of religious expression, we are not aided by an unequivocal condemnation of gospel songs for their subjectivity, their poetic doggerel, or for their musical sterility, however true such judgment may be. Nor, on the other hand, does it help to say that the plain man is best appealed to by songs which can be immediately comprehended, and that the "old hymns" are "too dead and stuffy" to have much appeal.

I think that much of the confusion stems from a misunderstanding of the function of gospel songs. Most of us recognize the value of the gospel song in mass evangelism. Its use is abused, it is true, but I am here referring to its legitimate use. The gospel song is not intended for services of worship, but for evangelism, and for a limited use in Sunday-schools, prayer meetings, and hymn sings. A surprising number of churches, however, mistakenly use gospel songs for *all* services of the church, and subsequently the present generation of their young people manifest a shocking unfamiliarity with the standard hymns of the Church. Little wonder that twentieth century evangelical Christianity is accused of superficiality! Were the Christian ministry to preach only the rudimentary truths of the Scriptures without mention of the deeper Christian experiences, the end result would be the same. Our present gospel song literature provides a diet of milk, but little strong meat.

Yet, whether or not we like it, the gospel song is with us to stay. Its roots lie deep in the American camp meeting tradition, representing a folk-like form of religious expression inextricably bound up with the lives of everyday people. Thus, as it was with St. Augustine, we float between peril and pleasure, thoughtlessly using that which is neither edified nor edifying. The worth of a hymn or gospel song as regards both text and music is in just proportion to the quality of the writer's and the performer's motivation. It cannot be controlled by legislation.

In evaluating the need for a first-rate music and poetry in evangeli-



cal hymnody, no thorough treatment is possible here, but a few points can be set forth which may stimulate further thought on the subject.

The gospel song in common use defies classification, but certain general characteristics are discernible. One is the strong leaning toward the use of compound meter, usually 6/8 and often 9/8. "My Redeemer" and "Faith is the Victory" employ compound meters. At a quick tempo, the emphasis is placed squarely upon the rhythm. The waltz rhythm in "Make me a blessing" is unmistakable.

Another general characteristic is the excessive use of dotted rhythms. Such songs as "Standing on the promises," "When the roll is called up yonder," and "Jesus saves," may be considered typical. Though change of tempo would affect the first two little, the music of "Jesus saves" is not at all objectionable if taken at a moderate speed.

Syncopation is a legitimate device, lending rhythmic interest at strategic points, but if used indiscriminately, it contributes only to a secular jazz emphasis upon rhythm at the expense of a true expression of the text. The most commonly used songs in the modern camp meeting, Bible conference, and evangelistic campaign show a more moderate use of syncopation than might be expected. "The Lily of the Valley" may be considered an extreme example, which contains less syncopation in its notation than is actually employed by those who sing it. More typical is "I know Whom I have believed," based upon Paul's words from the Scriptures. Syncopation is used in the refrain only, but purposefully, to emphasize the Scriptural text.

It is evident, then, that the need is not for less rhythm in evangelical song, but a more discriminate and musical use of it. It is the nature of praise to express itself rhythmically, and in the major mode.

Melodically, the gospel song differs little from the hymn except for a certain additional freedom in the use of wider intervals. Formatively, it favors the refrain type of song in which the chorus often becomes more important than the stanza. This practice is encouraged by the text, which employs the refrain as the climax or focal point of the thought.

Objections to the musical style of gospel songs seem to issue more from elements of harmony rather than from rhythm, and justifiably so, for musical sounds are capable of greater subtlety of suggestion than is mere rhythm. Every song mentioned above employs harmony of the "Common Practice Period," and answers the need for simplicity of melody, harmony, and form for congregational song. It is the firm belief of this writer that the present crisis in evangelical practice stems from a completely secularized society in which the difference between the Church and the World, the sacred and the profane, is either ignored or wholly misunderstood. Such disregard is most clearly seen in the

employment of purely secular harmonies with words of a sacred or moral character. In the instance of the jazz band musician who becomes truly converted, if we may illustrate at this point; unless he is a very sensitive and discriminating musician, he will fail to comprehend the difference between the harmonic material to which he had been accustomed, and those harmonic practices which enhance devotion. Thus, without realizing it, he brings his sensuous style and his scintillating, lurid harmonies into the church joined to titles and texts of a sacred or moral character. And what fellowship hath Christ with Belial?

Folksong was a source for tunes upon which Martin Luther drew freely in the German Reformation. Could we not do the same? Three examples of tunes derived from true folk elements, which have established a permanent position in English hymnody may be found in two well-known hymnals. *The Methodist Hymnal* includes CAMPMEETING and FOUNDATION, and *The Hymnal 1940* of the Protestant Episcopal Church contains PLEADING SAVIOUR.

In describing a good hymn, Harvey B. Marks, in *The Rise and Growth of English Hymnody* says, "Simplicity of style, directness of expression, clearness of thought, absolute sanity of feeling, practicability of metre, and above all, the true lyric spirit must all appear in a sacred poem before it can be called a hymn. . . . Liquid harmony of words should flow through the lines with spiritual thought in graceful expression."\*

Such requirements for a good poem are just as applicable to the text of a gospel song as to that of a hymn. The former is, however, more personal and less universal in its application, in keeping with its nature as a song of testimony or exhortation. Dr. A. Walter Kramer once stated that the composer cannot rise above his poem. If this is true, the text is of major importance in the writing of a good song. We have returned to St. Augustine's dilemma. If the appeal of a hymn is through its music alone, by its melody, rhythm, or harmony, or all of these, it has lost its reason for being. The music must be appropriate to the character and meaning of the text.

From our observations, it is now possible to formulate a few tests of suitable tunes:

1. A psychological unity must be evident between the nature of the music and the inner meaning of the text.
2. Diatonic and triadic melody is best. The more extreme intervals should be used with care. In general, the melody should be tuneful, and possess distinctiveness as a melody.

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\* Harvey B. Marks, *The Rise and Growth of English Hymnody*, 8th printing, p. 30.



3. The range should be kept within easy range for the untrained voice. Such things as sustained tones on high pitches at cadences should be avoided.
4. Musical accents should fit the metrical accents of the poem in all the stanzas.
5. Careful balance in the use of dotted and even notes is necessary to avoid monotony and an over-emphasis on accentual rhythm.
6. The harmonies used need to be simple, but possess variety and interest as well.
7. Careful avoidance of sensationalism in style of accompaniment. It must never be forgotten that it is the *text* that should be enhanced.
8. The best test is the test of time.

Let us hope that, once a workable set of judgment criteria is formulated, it may be satisfactorily put to use in the improvement of evangelical song. Many persons have been converted as the result of a good gospel song sung to the glory of God. Music will always perform an important part in the ministry of the everlasting Gospel. Therefore, it must glorify God, or it is of no avail. It may be truthfully said that music is as powerful as preaching, as a teaching agent. Luther employed it as the best means of teaching the precepts of the Protestant Reformation.

Evangelism need *not* be associated with second-rate music and words in hymns if consecrated musicians and poets will bend every effort to produce a music and verse of such worth that it will leave no room for gospel song trash on the market.

#### JULIAN (*continued from p. 8*)

these books lay necessarily beyond his view. Down to his date he must remain our trusted authority, but his work, his outlook and his materials all belong to the nineteenth and earlier centuries. We do not, of course, imagine that the current mood of hymnology, or theology, is final: the Evangelical note will again dominate the field. Meanwhile the evidence should continue to be weighed as judiciously here as elsewhere in divinity and letters. The aim of the revisers is to present not unworthily a modern treatment, substantially re-written, which shall in some measure answer and stimulate the growing interest of these times in this intricate theme. Not only have we to deal with hundreds of new hymns and their writers, but the hymns themselves and the hymnals where they occur are now largely of a different kind and represent another standpoint. Hymnology of the mid-twentieth century is entitled to a Dictionary speaking its idiom and valuing its peculiar treasures.

# Hymn Anthem and Hymn Prelude Literature

EDWARD H. JOHE

THE HYMN ANTHEM or the hymn prelude form of composition must be a most difficult area in which to create new music. If one uses the familiar tune as the basis for a composition then one has to do more than add new harmonies to the tune. If one composes a new tune and writes a new setting for familiar words, then the new has to overcome former associations and "do something" the old tune did not do. Music based on hymn tunes and hymn texts is being used more in the church today; therefore more is being composed and, fortunately for the church, our esteemed composers of music are beginning to write music upon hymnic foundations.

One of the new frontiers in church music composition is the development of our anthem and instrumental prelude literature which grows out of the vast library of literature concerning hymn tunes and texts. It is interesting and heartening to witness the growth in the body of chorale preludes and also to compare their intended use in today's church services with the idea prevalent in Bach and pre-Bach days. It will be the intention of the writer of this column to present reviews of hymn anthem and hymn prelude literature; to write on the subject in general, and, from time to time, present some ways in which these hymn materials can be used in churches as an aid to worship, and also as a means toward "teaching" our church members that the hymnal is both old and contemporary, and that the contemporary choral contribution to the prayers and supplications of the people are brought into worship by way of the hymnal.

In this, the first appearance of reviews of choral and organ music composed on hymn tunes or texts, we thought it would be appropriate to give a "favorite list" of such music, the favorites in this instance being hymn tune compositions which have proved themselves through years of use in different churches and with choirs of varied abilities and experience.

These anthems have not only met with warm acceptance on the part of the singing personnel; they have remained in the repertoires of these particular churches. The preludes are "companion pieces" to the anthems listed.

Correspondence and suggestions from our readers, on the subject of these reviews, will be welcomed.

## THE TWENTY-THIRD PSALM (SCOTTISH PSALTER, 1650 VERSION)

(Set to the tune CRIMOND)

1. Setting for SATB with descant by David Grant, Patterson's Publications, Ltd. Pt. 2603. USA Agents: Carl Fischer, Inc.  
With the exception of the descant, this is in hymn form. One may use a soloist or children's choir for interest.
2. Arrangement for SATB by Carl F. Mueller, Carl Fischer, Inc. CM 6616.  
This setting gives each stanza a different voice and accompaniment treatment. It is adaptable to multiple choir use.

## THREE HYMN ANTHEMS BY HENRY COLEMAN

1. "O God, Unseen yet ever near" Tune: IRISH. Novello Short Anthem 262.  
A lovely SATB and through-composed accompaniment to a prayer by Osler. Suitable for communion or an an introit.
2. "Jesus, Lover of my soul" Tune: ABERYSTWYTH  
Written in through-composed form, the three stanzas are treated interestingly with a natural climax achieved at the concluding phrase of the text. For SATB choir.
3. "The King of Love" Tune: ST. COLUMBA. Stainer & Bell 401. Available through Galaxy Music Corp.  
A simple setting SATB of stanzas 1 and 5 of Henry W. Baker's version of Psalm 23.

## A SELECTION OF GENERAL HYMN ANTHEMS

1. "Praise to the Lord" Tune: LOBE DEN HERREN. SATB arrangement by Alfred Whitehead. H. W. Gray CMR 1210.  
The treatment given by the arranger lends an added interest in keeping with the general spirit of the entire hymn.
2. "Praise the Lord" Tune: HYFRYDOL. Arranged by Don Malin, C. C. Birchard 1476.  
A "practical" setting for SATB and two-part treble voices. If your choirs are located in a close singing position, this setting adapts itself rather easily. If treble voices are placed in a distant gallery it will take more than the usual combined choir rehearsal time to synchronize it.
3. "Once more my soul" (American Folk Hymn). Arranged by Florence L. Shute. SATB C. C. Birchard 1560.  
A tune which "will not shake loose," and which haunts singers long after the rehearsal is over. Unlike "hit-tunes," however, the repetition of this music creates inner calm and joy in the singer . . . and listener. It is modal in tonality with the SATB arrangement maintaining this feeling. There are no unnatural effects; it does have enough to challenge any choir, yet not too discouraging to one that likes immediate results.
4. "Rise, crowned with light" Tune: OLD 124th. Setting by Healey Willan. Concordia HA 2001.  
Alexander Pope's text speaks for itself. This SATB setting with its interesting and appropriate organ accompaniment is adaptable to small-sized,



massed or multiple choirs. Singers of all ages seem to sense its message immediately.

5. "Rise up, O men of God" The text by William Pierson Merrill is associated with the tune *FESTAL SONG* in most contemporary hymnals. The following are original tunes, each very different, yet worthy companions to this great twentieth century hymn. The organ score in each case represents an individual accompaniment and not a duplication of the voice parts.

a. Unison setting by Harold T. Scull. Novello MT 1140.

b. SATB by Robert B. Reed. J. Fischer 8004. This setting has multiple choir possibilities.

c. SATB by Russell H. Miles. H. T. Fitzsimmons 3074.

6. "I sing as I arise today" (St. Patrick's Breastplate) Traditional Irish melodies, set by Joseph W. Clokey. Concordia HA 2017.

This hymn and music should be in every choir's library. The setting is a gem of practicality and is adaptable for soloist, a village choir of three or a cathedral-like chorus. Directors do not have to "sell" choirs this music. The text reaches all ages immediately and the song literally sings itself. Dr. Clokey's arrangement is fresh and absorbing.

#### HYMN PRELUDES

<i>Tune</i>	<i>Composer</i>	<i>Publisher</i>
LOBE DEN HERREN	Flor Peeters Johann Walter Martin Shaw J. S. Bach	C. F. Peters Chantry Press J. B. Cramer Breitkopf & Haertel
HYFRYDOL	Henry Coleman L. Lloyd Vaughan Williams	Oxford Univ. Press Stainer & Bell Stainer & Bell
OLD 124TH (TOULON)	Charles Wood	Stainer & Bell
CRIMOND	Eric Thiman Carl F. Mueller	Novello Carl Fischer
ABERYSTWYTH	T. Tertius Noble Carl Parrish Maurice Whitney R. Cochrane Penick	Galaxy Witmark & Sons E. B. Marks & Co. H. W. Gray
ST. COLUMBA	Robin Milford Harry Banks, Jr. Henry Ley L. S. Lloyd J. E. Hinton	Oxford Univ. Press H. W. Gray Oxford Univ. Press Stainer & Bell Novello

# Hymns in Periodical Literature

RUTH ELLIS MESSENGER

CYR DE BRANT, "Teaching Hymns to Children," *Catholic Choirmaster*, Winter, 1954.

The problem of teaching hymns to children in the Catholic schools is seen to be a serious responsibility. The rote method, so often employed, provides only a perfunctory training. The new hymn should be read in its entirety, with comments about the author, the story of the hymn, the origin of the tune, or other pertinent matters. The English translation of a Latin hymn should be made familiar. The quality of a hymn taught to children should be of the finest, if they are to recall the lessons of childhood and profit by them as adults. Choirmasters must familiarize themselves with hymnic information gradually becoming available in Catholic books and periodicals.

FREDERIC FOX, "New Pilgrim Hymnbook," *The Minister's Quarterly*, August, 1955.

This is a foretaste of the Congregational hymnal now in process of revision. The author, a member of the Hymnal Committee, looks forward to a book, which in comparison with *The Pilgrim Hymnal* of 1931, will reveal a wider world outlook through world-wide hymn sources; a greater use of classic hymns written prior to the nineteenth century; increasing ecumenical awareness; the preservation of the Catholic and Jewish traditions in hymnody; a patriotic section, less nationalistic and more conscious of national responsibility; and hymns of social significance, not "dated" but expressive of that timeless aspiration which is eternally valid. The Committee is seeking new hymns in the last category.

J. VINCENT HIGGINSON, "American Catholic Hymnody—A Future Vision," *Catholic Choirmaster*, Summer, 1955.

"There is a very evident growing interest," writes Mr. Higginson, "in this country in the field of Catholic hymnody." New Catholic hymnals have appeared showing a limited interest in new texts and tunes. The author is especially concerned with tunes, the so-called "proper tune" requiring new and competent consideration. Poor tunes are all too common while the treasures of historic hymn tunes have been neglected. It is time, Mr. Higginson thinks, to build new traditions and to work toward some central agency whose opinions would be authoritative in the field of research and hymnological tradition.

Such a "clearing house" was suggested some years ago by Msgr. Henry, the Catholic hymnologist. It is hoped that a practical approach to the problem will be found so that American Catholic Hymnology will become an object of research, hymn texts established and tunes be named and perhaps "registered" according to a pre-determined plan.

JOHN H. JOHANSEN, "The Hymns of James Montgomery," *Transactions of the Moravian Historical Society, Vol. XVI, Pt. I*, 1954.

Mr. Johansen has here given us the most inclusive and distinguished of his articles on Montgomery, well documented and illustrated with a wide variety of the Montgomery hymns. His approach to the subject is appropriately that of the Moravian fellowship. Montgomery, who was allied with several denominational groups during his lifetime, stands forth in his true proportions as first among English hymn writers of the Moravian communion. His enthusiastic zeal for missions, his reliance upon the power of prayer, his interpretation of the doctrine of the Holy Spirit, his fidelity to the Scriptures, especially as regards the incarnation and the cross, mark the character of his hymns. One might comment that these features mark the character of hymns by other great writers. Mr. Johansen has by no means restricted Montgomery's significance for non-Moravians. On the contrary, he has revealed the importance of a man whose talents, springing from a Moravian source, were dedicated to the worship of all Christians. It is a pity that this article, which of necessity has a limited circulation, should not be more generally available.

J. ALAN KAY, "Editorial: The Hymns of John Cennick," "Improving our Hymns, I," "Improving our Hymns, II," *The Choir*, July, 1955; August, 1955; October, 1955.

"Editorial." The 200th anniversary of Cennick's death, July 1955, has been marked by notices and articles concerned with his hymns. The Editor reminds us of "Children of the heavenly King" in passing but writes also of Cennick's dialogue hymns, and those intended for specific groups, rather than the congregation: widows, visitors of the sick, the married, the single, hymns for daily occupations, and so forth. At times, Cennick's hymns were childish but the finest of them should be restored to our hymnals.

The two articles on "Improving our Hymns" direct attention to "well-meaning but misguided enthusiasts" who have in the past or are now in the present, altering the original texts for a variety of reasons. Instances are cited of alterations in hymn texts made by Toplady,



Whitefield and Wesley. Watts' hymns seem often to have been mutilated. The alterations have been justified in order to change the "tone" of a hymn, to substitute a current expression for an obsolete or awkward one, to avoid sentimentality or to suit contemporary taste. In connection with this article, it may be noted that the wording chosen by the editors of our recent hymnals and those now in the making, constitutes a very delicate problem. Many of the alterations cited by Mr. Kay occur in hymns not in common use in the latest American hymnals, but the responsibility involved in a change from the original in *any* hymn must be accepted and the alteration justified.

A. F. POLLARD, "William Cowper's Olney Hymns," *The Churchman. A Quarterly Journal of Anglican Theology*, July-September, 1955.

Interest awakened in 1950 by the 150th anniversary of Cowper's death has been constantly stimulated by new articles on the subject of his hymns. Mr. Pollard deals with the doctrinal aspect, in keeping with the current emphasis upon the theological importance of our hymnody. He considers the hymn, "There is a fountain filled with blood" central to any study of the collection in which it is found. Here the justice and holiness of God eventuate in peace and love in the heart of the believer. Cowper's doctrine of man, beginning in humility and self-distrust, ends through faith and prayer, in that confidence which is expressed in "God moves in a mysterious way," a hymn which Cowper entitled "Joy and peace in believing." With the premise that "The doctrine (of a hymn) must . . . therefore be fundamental to, and the mood universal in, the experience of the Church," the author finds that the hymns,—for example, "O for a closer walk with God,"—are a valid record of actual experience and therefore proper for public statement. The biblical derivation of Cowper's symbolism assures a simple and authentic expression of belief. Quoting Ralph Laurence, "Here in Cowper is Everyman made vocal," Mr. Pollard says, "No higher tribute can be paid to a writer of hymns."

G. H. VALLINS, "Christian Hymns as Literature," *London Quarterly and Holborn Review*, October, 1955.

Third in a series on the "Bible," "the Sermon," "Christian Hymns," and "Works of Devotion as Literature," this article represents an attempt to establish some line of demarcation between the hymn and the religious poem. Commenting that the hymn has been treated, so to speak, as a "poor relation" of poetry, the author considers its limitations, namely, it must be singable and it must be a part of the common

mind. It is true that certain poems, for example, "Dear Lord and Father of Mankind," have achieved the status of hymns but they are exceptional,—“poems with a difference.” A discussion of two notable hymnals, *Songs of Praise* and the *Yattendon Hymnal*, from the author's point of view, is provocative and convincing. Mr. Vallins concludes that “A hymn-book is not an anthology of religious lyrics,” but, quoting Wesley's famous *Preface*, “a little body of experimental and practical divinity.”

The following articles which cannot be reviewed in full, due to lack of space, are listed below with brief mention of their subject matter.

DOROTHY BURGESS, “Birth of an Anthem,” *Herald Tribune, This Week Magazine*, July 3, 1955. A niece of Katharine Lee Bates tells the story of the origin of “America the Beautiful.”

VINCENT EDWARDS, “Hymn of the Thronging Byways,” *The Churchman*, October 1, 1955. The circumstances behind Frank Mason North's hymn, “Where cross the crowded ways of life,” and its origin in his sermon text, “Go ye therefore into the highways.”

WALTER W. FELTON, “Music in the Life of our Meetings,” *Friends' Journal, A Quaker Weekly*, October 15, 1955. The singing of hymns is used principally in First-day Schools. “When we are informed and imaginative about selecting hymns and are prepared to lead, play and sing them interpretively, hymn singing becomes an uplifting experience.”

ALEXANDER FLANIGAN, “Tate and Brady, the Irish Psalmists,” *The Irish Times*, September 5, 1955. A captivating account of the lives and adventures of two obscure Irishmen, previously unacquainted with each other, who came to London, and left a few years later, having provided the English Establishment with a metrical psalter, the *New Version*, 1696-1700.

MELTON WRIGHT, “How Cliff Barrows does it,” *Christian Herald*, November 1955. Billy Graham's song leader is featured as an enthusiastic and consecrated member of the Graham group. His skill, technique and brilliant performance is described.

## REVIEWS

The publication on October 17, 1955, of *The Hymnbook* was cause for great rejoicing on the part of those who had been anticipating its completion for the past few years. Its appearance, after nearly seven years of preliminary work on the part of various committees from cooperating denominations, represents the endeavors of representatives from the three largest Presbyterian bodies in this country, along with the Reformed Church in America. A representative of the Associate Reformed Presbyterian Church worked with the Content committee.

From its early beginnings a number of factors seemed to mitigate against production of a book of high quality. (1) Originally commenced as a joint effort by a committee representing the United Presbyterian and Reformed Churches, it soon acquired another sponsor, the Presbyterian Church in the U. S. Not long after—having virtually discarded the “dummy” prepared by earlier committees, an enlarged committee in which the Presbyterian Church in the U.S.A. was a participant, finally dug in to complete the project.

For a brief period representatives of the continuing Presbyterian Church in Canada attended meetings—but happily for them and the other denominations represented—their work on the committee ceased. By 1952 the great enthusiasm for a reunion of the various Presbyterian bodies threatened to sweep away everything in its path—and for a time it looked as if *The Hymnbook's* primary function was to be that of hastening the day of reunion—

which, fortunately, it did not become. (2) A second problem arose in the guise of “ecumenicity” and for a time it looked as if any and all comers would be seated on the committee—regardless of such differences as theological backgrounds and traditions somewhat at variance with the Presbyterian-Reformed background.

In addition to the factors enumerated above, another problem was evident. (3) The Presbyterian Church in the U.S.A. already had a hymnal, published in 1933, edited by Clarence Dickinson, which at the time was, and continues to be, in wide use throughout the country, both in Presbyterian and other churches. In order for this branch of the cooperating Presbyterian and Reformed family fully to participate it was essential that the new book be priced so as not to undercut the official hymnal of the denomination, thus limiting the space in terms of pages available to the committee before any real survey could be made regarding the possible number of hymns which “ought” to be included.

A fourth problem was soon evident. (4) What about “worship” materials in the new book? The northern Presbyterians have a fine *Book of Common Worship*, in the tradition of Henry van Dyke, used by many of the sister denominations, but not officially by them. A matter of grave concern to those charged with production of the hymnal was the amount of space to allot to liturgical materials, and to what extent to provide responsive readings or sacramental orders.

It is scarcely necessary to point



out that the committee charged with producing *The Hymnbook* had before it many complex problems and some especially difficult ones in the light of the factors outlined above. Their final results will not please everyone; but this reviewer is of the opinion that the prayers (and earnest ones they were) of sincere supplication for divine guidance which opened all meetings of those engaged in preparation of the hymnal were in large measure answered.

It is not the purpose of this review to go into a defense of *The Hymnbook*; it may well be judged on its own merits. It is our hope that the book's quality will be weighed in terms of its *usefulness* for the worshiping Church, rather than on the basis of how many Gospel Songs it may contain. Persons desiring to have a comprehensive survey of the book and its contents are referred to the excellent series of articles written for "*The Presbyterian Outlook*" by James R. Sydnor, commencing with the September 5, 1955 issue, and concluding on November 14, 1955. Dr. Sydnor's work on the Committee is not featured in his articles, but those who are aware of his past work know that many of the fine features of the new hymnal may be attributed to him.

Mention was made above of Gospel Songs. Let it be said at once that the inclusion of some twenty-five Gospel Songs out of a total of 525 hymns and metrical psalms is not sufficient reason to damn *The Hymnbook*. Nor should it be thought that the Gospel Songs were included merely as a "sop" for some of the

denominations represented—or as a "come on" to assure purchase of the book in a particular section of the country. (In this connection it would be well to recall that on a number of occasions overtures were sent to the General Assembly of the Presbyterian Church U.S.A. requesting that the 1933 *Hymnal* be revised, "to include a number of the well-known Gospel Songs.") The careful selection of Gospel Songs provides, for those who desire to make use of them, a number which is not disproportionate to the total contents of the book.

What, in essence, would represent the "successful" elements of *The Hymnbook*, judged from the point of view of one making use of it for congregational singing? (1) There is a wide and varied selection of usable hymns and psalms of the universal church, including those appropriate for special seasons of the Church Year. (2) There are some real treasures among the metrical psalms included; not all of the 1911 United Presbyterian Psalter versions are masterpieces of literary endeavor, but in many cases they are a distinct improvement over the 1650 Scottish Psalter wordings which, like the Authorized Version of the Bible are picturesque and rudely beautiful, but not always too understandable to contemporary congregations. (3) For churches recognizing the value of limited use of the better Gospel songs in services of worship, this book will fill a real need. (4) There are a number of distinctly usable new texts and tunes which have come to light in the past two decades and which in some cases have won quite universal

recognition in contemporary hymnals. (5) The musical editing has sensibly tended toward transposing certain tunes to lower keys to permit better unison singing—such tunes, especially, as ST. GEORGE'S WINDSOR, LANCASHIRE, AND MENDELSSOHN. In addition, some carefully selected descants and faux bourdons within the abilities of the average choir are included. (6) Several innovations in format—notably the printing of the first line of the hymn as a title—will make the book more easily used by the man in the pew. (7) The indexing is of a high order, and the scriptural allusion index is of great help to the minister and organist in selecting hymns appropriate for particular services.

As might be expected, of course, there are some less happy results evident in the book. Outstanding, in this reviewer's opinion, is the lack of notation of alteration to hymn texts—of which there is considerable, and frequently for the better—but which ought in every case to have indicated by an asterisk. Louis Benson's minute care in this area in the 1895 Presbyterian Hymnal makes that volume invaluable both for the scholar and for the hymn lover. Oddly enough, in *The Hymnbook* there are detailed notes regarding alterations in texts of prayers in the liturgical section.

Of regret to this reviewer was the rather broad use of the RSV edition of the Bible in the responsive readings. Its value as a study text is immeasurable, and its help in shedding light on obscure texts is indeed granted, but its use in responsive readings is open to some question.

Our language is tending too much toward the "unbeautiful" in its stress on brevity and what is called by literary critics "taut" writing; to lose some of the great cadences of the King James Version—those which *are* understandable to the layman—is to be deplored.

The following comments are listed according to the number of the hymn or psalm as it appears in the book.

1. "Praise ye the Lord, the Almighty" ought to be "Praise *to* the Lord," which is certainly more God-centered. One wishes that this hymn had not appeared first, but that its place had been taken by "All people that on earth do dwell."

8. "Bless, O my soul" is not Watts at his best, and far from the dignity of the Scottish Psalter version; however, its inclusion is more than compensated by "Lord of the worlds above," Watts at his best.

10. "Mighty God, while angels bless Thee" does not have a tune beloved by professional musicians, but when well played, it is a favorite of congregations.

12. "Lord of health" is one of Dearmer's fine hymns with a word rarely mentioned in hymnody—"science." The weak line "Till to Thy far hills we rise" might well have been altered.

17. "We praise Thee, O God, our Redeemer, Creator" looks to be the victim of "hymn mending." See THE HYMN, Vol. I, No. 1, p. 12, for the author's story of writing the hymn with her authorized text.

37. The tune is very probably not by Orlando Gibbons. In subsequent editions of the hymnal it ought to be "attributed" to him.

39. "Boundless mercy" is one of the great contributions to the Church's Song from the southern mountain folk hymn tradition.

64. "Abide with me" does not belong with the evening hymns; it is for the "evening of life," based on the Emmaus story, and rightly ought to be sung on the Sunday after Easter in churches which do not have an Easter evening Service.

67. It is very doubtful that Bortnianski wrote the tune attributed to him. Leonard Ellinwood has a scholarly discussion of this in the *Hymnal 1940 Companion*.

72. The tune SWABIA with the text "This is the Day of light" is one of the happiest "weddings" in the book.

78. Omitting the refrain from the second tune was well considered, as it preserves what is an otherwise good tune from oblivion. Played slowly and with care, it need not be a "jig." The Vaughan Williams tune will, it is hoped, ultimately replace the older one.

87. "Lord of all being" ought to be with LOUVAN, as it is best known in that form, and the tune is acceptable to most people. ARIZONA lacks the "lilt" needed for the opening phrases of the text. DEUS TUORUM MILITUM would have been a better choice if a new tune was desired.

90. BRYN CALFARIA is one of a host of noble Welsh tunes which have a deservedly high position in the affections of hymn lovers.

93. "O God, Thou art the Father" is a fine text from Columba with a traditional Irish melody which deserves wide use.

101. Why must musicians tamper with the original and rather singable harmony of TERRA BEATA? The original, virtually diatonic harmonization is much preferable to any of the recent efforts "to improve it."

104. It was unfortunate that WILTSHIRE was not included for this psalm. CRIMOND will be welcome to many in this country.

111. and 112. are tunes (ST. ANNE and DUNDEE) which ought to be printed with semi breves or else with some judiciously placed fermatas. The temptation to "race" through them is abetted by their present form.

118. AYLESBURY first appeared in THE HYMN, and is a sturdy, singable tune with the early American flavor.

121. It is hoped that MARTYRDOM will be given as the first (or at least as an alternate) tune for this great psalm in future revisions.

123-25. "Call Jehovah Thy salvation" is one of Montgomery's great texts, and with the tune HYFRYDOL makes a notable addition to the quality of this hymnal.

130. The third stanza of this hymn does not match in quality or beauty the other four.

136. This is probably intended to be a second "Be Thou my vision," but it not destined, in this reviewer's opinion, to make the grade. It is certainly not extremely well suited for congregational use.

144. There should be some mention of the doubt that Calvin actually wrote this text. One hopes he did—it goes a long way toward redressing some of his excesses, but it is correct to "attribute" it to him.



149. It is a pity that WATCHMAN has dropped from use for these words; the tune ST. GEORGE'S WINDSOR is so completely wedded to "Come, ye thankful people, come."

154. Many people will be gladened to note the familiar version of "Silent Night."

187. It is a pity that the version of "All Glory, Laud, and Honor" with the refrain was not used; its use as a Palm Sunday Processional in that version is reminiscent of the older usage.

201. "Were you there" is a beautiful spiritual, but it is not a congregational hymn; this reviewer does not share the enthusiasm in some quarters for including spirituals in hymnals.

203. Omitting the traditional "Alleluias" from "The Strife is o'er" is not an improvement, but a loss.

204. It is indeed sad that this text was chosen in preference to "Christ the Lord is risen today." If both could not be included, then the latter would have been preferable.

283. "Go, labor on" happens to be a favorite hymn of this reviewer; its setting with ERNAN in many hymnals is much more virile than with PENTECOST. There is a lift to the former missing here.

285. "Father, we greet Thee" is probably the finest of the new texts included in this hymnal. Written in 1924, it expresses some of the fading glory of the Social Gospel Era, but is contemporary enough to please the most ardent theologian of today.

334. This translation of the Zinzendorf hymn, by Arthur Farlander, is far superior to others extant.

361. Though many will differ, it is certainly not a hymn in the best sense of the word. It is great poetry, with a religious flavor, but its complete avoidance of address to God leaves it an essay, set to music.

379. The tune, NETTLETON, has been restored to its more familiar form in the third line; this will be welcomed by congregations familiar with this version who have been frustrated by the unnatural ending found in some books.

479. The inclusion of MCKEE is indeed evidence of a desire to provide a good alternative setting; its character suits it well for a choir, rather than a congregational, use. After all, what is wrong with ST. PETER?

485. A wise choice, FOREST GREEN, for Tweedy's hymn; this is a text which has had a number of tunes to date, and perhaps this is the most suitable so far; time will tell.

490. This text, "Turn back, O man," has always seemed to this reviewer as being in the same category with "Once to every man and nation." It is not primarily addressed to God—it is more of an essay than a hymn. Frank B. Merryweather's hymn "Shall not the Judge of all the earth," printed in this periodical (July, 1952) is a far better set of words, and solidly based on scripture.

492. "Christ is the world's true light" is one of Canon Briggs' greatest hymns, well deserving a place in this book; its tune is a fine one.

495. "Remember all the people" may seem to some to be a "modern" missions hymn, but to the reviewer it is a rather feeble hymn; it does

not represent Dearmer at his best. "Some work in sultry forests Where apes swing to and fro" simply does not give a very helpful mental picture to those who sing these words.

500. Martin Shaw is one of the great musicians of our generation, but this tune is simply impossible for the average congregation. The tune by Walford Davies, PURPOSE, is far more suitable.

512. This is a fine tune, but will not be the cause of wide singing of Dr. Merrill's good hymn. AUSTRIAN HYMN or HYFRYDOL would have been wiser.

520. The second stanza is by a fine poet and hymn writer, but its inclusion does not, somehow, improve the sense of this hymn—one feels that it is attempting to "straighten out" the thinking of those who sing the first stanza of the hymn before they go on to the next stanza.

One or two further general comments are in order. There are several hymns from Chinese Christians; one or two would have been a fair sampling, especially in the light of the absence of hymns from some of the other younger churches. It would have been most helpful if "optional" stanzas could have been marked. Many of the hymns and psalms are quite long indeed, and it is to be expected that they will be cut. Rather than leave this to the whim of the untrained minister or musician, it would have been helpful by use of asterisks to note those stanzas of the hymns which could be omitted without disturbing the sense of the words.

For the benefit of those who may

fear that *The Hymnbook* is not fully representative of the best in the Presbyterian tradition, it may be of interest to note that there are 221 hymns in it which were in the 1895 (and its revision of 1911) as well as the 1933 book edited by Dr. Dickinson. (There are 46 hymns which were in 1895/1911, not in the 1933 book, but restored in *The Hymnbook*.)

Every committee responsible for editing a hymnal is limited in what it may include within the covers of its book. This reviewer feels that the following hymns, which appear in the 1933 book, are a distinct loss in this hymnal, and ought to be included in a subsequent revision:

All praise to Thee, Eternal Lord  
All ye a certain cure who seek  
Christ the Lord is risen  
Glory be to God  
Hosannah to the Living Lord  
I am not worthy, Holy Lord  
I name Thy hallowed Name  
Jesus, these eyes have never  
Life of ages  
Lord, what a change  
Men and children everywhere  
O Christ, forget not them  
O one with God the Father  
O Savior, precious Savior  
O Thou great Friend  
Songs of praise  
Still, still with Thee  
The sun is on the land  
Thy Word is like a garden  
With songs and honors

David Hugh Jones, the Editor of *The Hymnbook* has, in the face of many obstacles managed to produce

a hymnal which will certainly find a wide acceptance.

—GEORGE LITCH KNIGHT

*Accompanists of the Gospel. Papers presented at the First Annual Calvin College Conference on Church Music*, August 19-27, 1953, Henry A. Bruinsma, editor. Calvin College & Seminary, Grand Rapids, '54. 71 pp.

Since these are the first of a series of papers to appear on the Calvin College and Seminary Conference on Church Music, they are a promise of some good things to come. The outstanding feature of this first report, which we rather suspect will characterize all that follow, is the excellent combination of all aspects of the question of church music. Theological foundations, history and techniques of church music are all considered, especially the first. Much modern writing on this subject is notably weak in its treatment, or rather lack of treatment, of the theological foundations of music, but not so this volume, which, if anything, devotes relatively too much space to it, if that is possible.

There are at least two of the articles which are devoted to serious studies in the history of the subject. While both are interesting, Dr. Swets' recognition that congregational church singing in the vernacular was not utterly unknown before the Reformation, though the Reformation brought it into its own and developed it greatly, is much needed. Several articles handle the practical matters of radio broadcasting and choir management, and so forth. As already indicated, the greatest value of the little book is in the strong emphasis placed on the necessary theo-

logical character of good church music and the necessity of that theology being sound. For these writers that means Reformed, but there is also an awareness that the entire church is not Reformed and that the non-Reformed branches of the church have a contribution to church music that should be used, such as the hymns of the Roman Catholic, Faber. It is also noted that not only is church music *to* God, but often *about* God. God, in the didactic hymns, teaches the congregation through the congregation. The Psalms are highly praised but a strong defense of the use of hymns is also maintained. Nevertheless, some hymn favorites are severely criticized, such as "The Old Rugged Cross," because it confounds the saving cross of Christ with the duty cross of the Christian. Needless to say, there is a steady attack throughout on the modern vulgarization of church music in "singspirations," and the like, of our time.

Various minor technical faults mar the booklet. There is occasional bad spacing in the text, some typographical slips such as the spelling "beseiged," "not" for "nor," archaisms such as "Saviour," and misspellings such as "worshippers." The inevitable absence of perfect unity and the presence of much unnecessary repetition is the price that a collection of articles by different persons always pays. These, however, are very slight inconveniences for something so useful as this volume is. —JOHN H. GERSTNER, JR.

*Thirty-five Sacred Rounds and Canons from Four Centuries*, collected by Lee Hastings Bristol, Jr. Canyon



Press, Inc., 17 Kearney Street, East Orange, N. J., 1955. 15 pp. \$0.50.

Thanks to this collector for his discovery and selection of rare traditional, classical and modern items done into a compact booklet for family and choir use! Here are six numbers in canon form—all parts carrying the same tune, yet each beginning at a different point—and the others composed in the form of a round—the special kind of canon that describes a circle, each part repeating, as many times as agreed upon, the entire melody joining the end to the beginning without pause.

Besides less-known traditional examples, music of great composers is drawn upon representing Beethoven, Haydn, Mozart, Purcell and Tallis. Early American musicians are found side by side with the present day organist and choirmaster of St. Bartholomew's Church in New York, Harold W. Friedell and Mr. Bristol himself.

A surprising variety of texts is also used, taken from the Bible and hymn stanzas as well as words adapted to old or new tunes and newly created verses. Young singers are kept in mind while people of all ages can enjoy many of the numbers which are of general interest.

One desirable feature is the different purposes these singing sentences are evidently designed to serve: family graces to be sung at table, calls to worship, prayers and offering responses for school and church and for choirs' practicing how to blend voice parts and keep them in balance. These can hardly fail to heighten joy and beauty in group singing by introducing part singing melodically and expression through har-

mony as a pertinent element in home and church worship.

Spreading out distinctive samples would fill too much space, yet it is only fair to point out a few to spur curiosity sufficient to induce ordering a copy of the booklet. "Come, let us gather now to sing," the traditional initial round, offers an invitation hard to refuse because of the lilting air. Nine-year-old Jean Demarest's "We thank Thee for our food," is easy enough for any family group to sing before eating however modest its musical ability and worth trying. "I believe in one God," a canon by Haydn, is beautiful in its simplicity sung in English or in the Latin of the liturgy, *Credo unum Deum*. The jubilant "Alleluia" setting of Mozart's is a radiant beginning for a festival service which youth or adult choristers in any church could present convincingly.

Even within this small collection there is room for choosing the finer and more enduring examples of poetic line and flowing music, and passing by some that appear rather stilted in expression and mediocre in music.

Parents and leaders of music in the church and church school who need fresh vitalization in their singing groups can well consider Mr. Bristol's page on "How to Use Your Book" and try out what impetus his *Sacred Rounds and Canons* can furnish toward that end.

—EDITH LOVELL THOMAS

Mable, Norman, *Popular Hymns and their Writers*. London, Independent Press, Originally published in 1944, Revised, 1951. 215 pp. 8s. 6d. net.

The author states his purpose in writing the book very clearly in the opening lines of the Preface. "This is not a critical commentary, but a record of interesting facts concerning popular Christian hymns, and concise biographical sketches of their writers, gathered from many sources." Here is an ideal book for the man in the pew who has a love of hymns and desires to broaden his knowledge about them and their authors. The brief sketches of necessity do not contain much that may be found in standard texts on hymnology. It is not easy to compress the pertinent data on Isaac Watts and Charles Wesley into two or three pages. Mr. Mable has been eminently successful in doing just that. The study of Frances Ridley Havergal is indeed well done.

There has been an increasing interest in this whole area of hymn studies during the present century. Undoubtedly, there is a need for this type of book and one hopes that the standards of scholarship necessary for such endeavors may be maintained in future publications of this nature.

—THE EDITOR

THE ALUMNI ASSOCIATION of The Chicago Theological Seminary announces a hymn competition to celebrate the Centennial of the Seminary, 1956. Hymns for services of Ordination, Installation and Dedication to Christian Service are sought. The final date for entries is March 31, 1956. Correspondence should be addressed to The Alumni Association, 5757 University Ave., Chicago 37, Ill.

### Among Our Contributors

THE REVEREND LESLIE H. BUNN, English Editor of the proposed Revision of Julian's *Dictionary of Hymnology*, writes of the necessity for a revised *Julian*. His article is based on an address given in Westminster (Presbyterian) College, Cambridge, England, October 28, 1953.

RICHARD M. ELMER, Music Director of Cleveland Bible College, whose letter to the Editors was published in the October issue, expands his discussion of gospel songs and points the way toward a possible solution of the problems involved.

MR. EDWARD H. JOHE, Organist and Choirmaster of the First Congregational Church of Columbus, Ohio, and our Assistant Editor, presents his first series of reviews of hymn preludes and hymn anthems.

DR. DAVID HUGH JONES, of the Department of Music, Princeton Theological Seminary and Editor of *The Hymnbook*, is the composer of the hymn tune, MILLER CHAPEL, a setting for the Chinese hymn translated by Francis P. Jones, "Father, long before Creation." The tune, which appears in *The Hymnbook*, is here published by special permission.

GEORGE BRANDON, author of "O God, whose mighty wisdom moves," one of the *Ten New Hymns on the Bible*, is also the composer of the new setting, LAWSON, appearing in this issue. It is hoped that Mr. Brandon's tune will be widely used.

# O God, Whose Mighty Wisdom Moves

O God, Whose mighty wisdom moves  
The minds of men to seek Thy way,  
By Thee the fathers sought the law;  
Lord, keep us in that quest today,  
That in Thy light we yet may see  
The path that leads through truth to Thee.

O God, Whose perfect holiness  
Inspires our search to find Thy will,  
By Thee the prophets spoke of old;  
Lord, let us hear them speaking still,  
That in Thy light we yet may see  
The path that leads through right to Thee.

O God, Whose tender, yearning heart  
Gave us a Son, the living word,  
By Thee men sent the Good News forth;  
Lord, let this gospel now be heard,  
That in Thy light we yet may see  
The path that leads through love to Thee.

O God, Whose surging Spirit stirs  
Within the souls of all on earth,  
By Thee the Scriptures bring new life,  
And hopes forgotten find rebirth;  
Lord, grant us in Thy light to see  
The path that leads through all to Thee.

—GEORGE BRANDON

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Editor's Note: Mr. Brandon's hymn was included in the collection *Ten New Hymns on the Bible*, published in 1952 by The Hymn Society of America for the celebration of the publication of the Revised Standard Version of the Holy Bible. This is the first time that the hymn "O God, Whose mighty wisdom moves" has been printed with its author's own musical setting.



## A Bible Hymn

LAWSON

Text and Tune by  
GEORGE BRANDON

To go in a very direct, sturdy manner (♩ = c 108)

*Voices in unison*

1. O God, whose might-y wis-dom moves The minds of men to

ORGAN

seek Thy way, By Thee the fa-thers sought the law; Lord,

keep us in that quest to-day, That in Thy light we

yet may see The path that leads through truth to Thee.

With pedal

# Papers of The Hymn Society

JAMES RAWLINGS SYDNOR, *Editor*

- I. **The Hymns of John Bunyan**  
Louis F. Benson, D.D.
- II. **The Religious Value of Hymns**  
William Pierson Merrill, D.D.
- III. **The Praise of the Virgin in Early Latin Hymns**  
Ruth Ellis Messenger, Ph.D.
- IV. **The Significance of the Old French Psalter**  
Professor Waldo Selden Pratt, L.H.D., Mus.D.
- V. **Hymn Festival Programs**
- VI. **What is a Hymn?**  
Carl Fowler Price, M.A.
- VII. **An Account of the Bay Psalm Book**  
Henry Wilder Foote, D.D.
- VIII. **Lowell Mason: an Appreciation of His Life and Work**  
Henry Lowell Mason
- IX. **Christian Hymns of the First Three Centuries**  
Ruth Ellis Messenger, Ph.D.
- X. **Addresses at the Twentieth Anniversary of the Hymn Society of America**
- XI. **Hymns of Christian Patriotism**
- XII. **Luther and Congregational Song**  
Luther D. Reed, D.D., A.E.D.
- XIII. **Isaac Watts and His Contributions to English Hymnody**  
Norman Victor Hope, M.A., Ph.D.
- XIV. **Latin Hymns of the Middle Ages**  
Ruth Ellis Messenger, Ph.D.
- XV. **Revival of Gregorian Chant: Its Effect on English Hymnody**  
J. Vincent Higginson, Mus.B., M.A.
- XVI. **The Hymn Festival Movement in America**  
Reginald L. McAll, Mus.D.
- XVII. **Recent American Hymnody**  
Henry Wilder Foote, D.D.
- XVIII. **Hymnody in the American Indian Missions**  
J. Vincent Higginson, Mus.B., M.A.
- XIX. **Louis F. Benson, Hymnologist**  
Morgan P. Noyes, D.D.

Copies may be obtained from The Hymn Society of America, 297 Fourth Avenue, New York 10, N. Y. Papers I-XV, 25 cents each: Papers XVI-XIX, 35 cents.